/72 cont./ They reared the
231 silkworms until the cocoons were formed, wound off the silk
[283] from the cocoons, reeled it, and made it into native thread
[291] and silk. They dyed the material and made it into women's clothes. Recently they have learned how to hatch the worms from eggs themselves.

[285] The number of Miao who keep bees is quite large. They weave dup, open bamboo baskets, plaster them with mud on the outside, and make three openings in the front (Illus. 39) for the bees to go in and come out. They are covered with old
[438] bamboo hats. The honey produced is mainly sold. The yellow
[237] wax is used to burn in place of incense and candles when wor-
[782] shiping the spirits.

285 Crafts. — The most common handicraft industry among the Miao is the weaving of bamboo wares. Bamboo splints are used to make baskets, containers, back carriers, fish traps, mats, and hats. The manufacture of hats and back carriers
[291] shows fine workmanship. The bamboo hats are worn by men
[482] and women over the headband in place of umbrellas. The back carrier has two carrying rings. At the time of use these go over
[854] the shoulders, with the basket full of various articles on the back. Women going into the fields often place their babies in the carriers so they can be free to work as usual. In addition to the use of bamboo as a raw material in weaving things, there is
[573] also lampwick grass, which can be woven into bed matting.
[438] After meeting their own needs the surplus is also sold. The cloth
286 woven by the women resembles that of the Chinese both in
[171] method and in design, and is also sold. Ninety-nine per cent
[438] of the Miao are farmers, there being very few artisans. Al-
463 though today a few have learned to do silversmithing, black-
[326] smithing, coppersmithing, or carpentry, ordinarily they are
[335] mainly engaged in agricultural pursuits, and the handicraft is only a side line and that is all.

439 Trade. — The Miao people do not know how to trade. Formerly, the Chinese brought salt and cloth into the Miao villages to exchange for their local products, but there were many dishonest traders, who cheated the Miao, giving rise to

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

in hollowed-out tree trunks lined with leaves of the wild banana. Every man has his hunting knife, carried in a wicker pouch at his back. The chopping knives for clearing the forest are heavier. Every family seems to have at least one gun, a clumsy, heavy, old-fashioned type, used in hunting. The pig trough is a hollow log, the family wash-basin a cross section of a big tree rudely scooped and hollowed out. The rice mortars too are cross sections of trees, and the mallets are wooden, not even stone-tipped, in most cases. The ever-present bamboo and rattan make the rice sieves, the woven baskets used as chicken coops, the beds, and the little baskets swung from the roof beam, in which the baby is put when it is not on its mother's back or in a hammock-like piece of cloth. The fishnets are woven of the native hemp, as are the bags which the women swing across their backs and use to carry corn, sweet potatoes, other tubers, or anything they happen to wish to move. Water is carried in rude wooden buckets, possibly in kerosene tins, if a family has somehow come into possession of such articles, in small earthenware jars, or in three foot length sections of large bamboo. These latter are used if the water must be gotten from a very shallow stream, as three or four of them lashed together hold almost as much as a bucket and can be laid down flat in the stream. Clothes are washed at the river side, on flat stones.

The people make their living by farming, depending on hunting and fishing to supplement their food supply. Different from the Chinese, they know nothing of fertilizing their fields except by the use of wood ashes. Neither do they know how to raise rice in paddy fields, but plant only the upland glutinous rice, of which they have ten or eleven varieties, most of them white. They clear the steep mountain sides by cutting out some of the brush and smaller timber, burn off the place, dig up the ground with their small hoes, and raise two or three crops of rice, maize, and sweet potatoes. When the rice is ripe it is cut and bound in small bundles. These bundles are placed in racks under thatched roofs to dry and sweat and later stored in the rice rooms in the houses, and beaten out and pounded as needed. When the fertility in one place is exhausted they go to another hillside and repeat the process. When all the hillsides within easy distance (what they call "easy distance" would be four hours' walk for a foreigner) are used up they have no recourse but to move their whole village, so move they do. One advantage of course is that the housewife does not need to clean her domicile, and the smoky, grimy house of several years' use can well be left—but it is a bitter life,

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

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round caps with symbols embroidered around the bottom, and sometimes with a few coloured beads on strings used as additional ornaments. The special goodluck charm seems to be worked only on the children's caps. The heathen Miao women wear large silver earrings, and at the weddings the bride wears a long silver chain attached to her two silver hairpins. Physically, the Miao are quite a different type from the Chinese. They are shorter, generally, and more lithe and agile. They are not especially slant-eyed, and their eyes are a lighter, softer brown, often sparkling with a merry twinkle as they talk. They are entirely monogamous, and the husband and wife eat together, work together, and have much more of a normal family life than is seen among the Chinese. The women go to work in the fields or the woods, carrying their babies strapped to their backs much as the Cantonese women carry their children, with an immense palmleaf stuck under the shoulder band, to keep the sun and rain from the child.

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4 Mickey E-5 (1940-?) 1947 AE5 Miao AE5

511 permanency as Yang Wu Shih. If his wife
562 were from the Lo family, she would be known as Yang Lo Shih. In the first case, after his death she became Widow Wu, and in the second Widow Lo. In Yang-chia-sai there were three widows known as Widow Wang, distinguished as the mothers of Yung-ch'ing, T'ieh-k'uei, and Cheng-hsiang. Only the last of these sons had a wife and family and had assumed the generation name.

Boys were more desired than girls because inheritance is in the male line and sons carry on the worship of ancestors, as among the Chinese, but girls were also loved and desired. They had a greater economic value than among the Chinese because of the work they did even after they were married. They also kept closer contact with their parents after marriage than Chinese girls can do. This was indicated by the fact that they took their maiden name, even though they remained in the home of the deceased husband.

854 **Attitude Toward Children: Their Edu-**
292 **cation.** While the child was very tiny the mother carried it spreadeagled on her back. The pad used was stiffened and large enough to extend up beyond a very small child's head. Below the stiffened pad a long apron hung down, which was trimmed with bands of white on the dark blue. A piece of figured cloth hung down from the top, which could be thrown over the child's head to shield it from sun or cold. Under and over the baby's posterior were placed pads of palm fiber. Long, two and a half inch wide bands of hemp cloth were fastened to the two upper corners of the stiffened piece, extended over the mother's shoulders, were crossed on the breast, went back under the child to hold it, and then were tied in front at the mother's waist. All the material but the hemp band was bought in market and there was no cross-stitch design on the loose piece as on that of the local Chung-chia and Chinese.

855 If there was no elderly woman or older child with whom the children could be left, the mother continued to carry the baby and also took a toddler along to the fields. But it was the task of elderly women and older children, boys and girls, to take care of the younger ones. If it was the youngest child, it often continued to nurse even when it was

415 [160 cont.]
482 The harvested crops are transported on horseback, but more
[492] often on the backs of men...or women. For this purpose the "Méo" of both sexes have pack-baskets which they carry on their backs, fastened to their shoulders by two straps. (Photo 157, Plate 40; photo 107, Plate 39.) This method of carrying burdens applies
[854] also to the transport of small children, whom the "Méo" women place on their backs, enclosed in a sort of sack held at the shoulders by two suspenders. (Photos 103 and 419, Plate 39.) It is the same for the transport of water, which is done by means of large trunks of female bamboo, often fastened together in pairs, with the interior partitions punched through, except for the lowest one. (Photo 346, Plate 36.)

[161] Like the other groups, the "Méo" construct almost all
326 the objects they use. There are found among them blacksmiths who make the agricultural implements of iron (ploughs, harrows, bill-hooks, scythes), silversmiths for the jewelry in silver, copper, or iron.

Every "Méo" is more or less a basket maker, and in all of the
285 homes pack-baskets are made, of rattan or bamboo fiber, of which each member of the household possesses a specimen of a size corresponding to his strength.

[294] The clothing likewise is made at home. The hemp is harvested
248 in the bottoms of the cirques and the valleys, broken up and stripped with big wooden combs. It is then spun by hand by the women,
283 then wrapped about a frame with horizontal arms, pivoted on top of a tripod (photo 128, Plate 43), and finally it is wound on bobbins and
286 woven by means of primitive looms, very much like the looms which one finds in remote corners of France. (The house in the foreground on the left in photo 347, Plate 41, shows a portion of one of these
294 looms.) The garments are frequently made in white, with the raw
[386] linen thus obtained. The dyeing of the materials in indigo, red, or green, moreover, is carried out by the processes already indicated for the other groups. We already have mentioned that the "Méo"
[531] employ likewise the process of designing in wax described in connection with the "Man-tien."

155: Abadie--240 G-5 (no date) 1924 AM1 Indochina
Miao AE5

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[231]
[854]
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103. "Peu-Méo" Women.

105. "Peu-Méo" Women.

[443]

[285]
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107. "Méo" Market.

419. "Hoa-Méo" Woman.
(Pakha)

/52 cont./

851 are eaten immediately, and their blood is sprinkled on a piece of paper which is then pasted on the wall opposite the entrance [776] door. Chicken feathers are pasted around this paper in honor of the tutelary divinity Xa Xing."

I myself made the following observations:

[782] [775] A pair of chickens, a cock and a hen, is sacrificed to the pair of spirits who introduced the soul of a deceased ancestor into the newborn child (see the chapter, "Religion and Magic," section on "Ideas about Death and the Soul"). These [231] two animals are killed by having their throats cut, are plucked whole, eviscerated, and cooked. Some of the chicken blood is allowed to drip on the paper of the spirits and is burned while the spirits are invoked. At the main entrance of the house in which the birth took place, a small basket is set in the frame of the opened door, the pair of cooked chickens is placed upon it, and two incense candles are attached. Now the shaman appears and throws his ordeal /oracle/ horns (see the chapter, [787] "Religion and Magic," section on "Magic, Soothsaying, and Interpretation of Omens"), in order to find out whether the omens may be regarded as favorable. Next he begins to evoke [782] the souls of the deceased ancestors. For this purpose he lights the incense candles and puts the sacrificial chickens on their breasts, that is, with their backs upward, and their outstretched legs pointing toward the open door. Then he stands erect in front of the door of the house, with his back turned toward the interior, and murmurs conjurations.

While they are going on, for the better part of an hour, [521] those present, relatives and friends in addition to the parents and children, converse with one another loudly and undisturbed. [854] The mother with the newborn child, which was washed for the first and probably the only time until it is able to walk, /53/ sits somewhat apart in the room and holds the baby on her lap. Her husband does the housework, sets the room in order, looks after the food which is cooking on the hearth, and, in short, goes about his business. A second child, about three years old, [853] is shouting at the top of its lungs and is jealously trying to get his little brother away from the mother's breast so that he himself can drink. He is prevented from doing so, however, by the mother.

/56 cont./

M 855 [515] [527] a few times during the year. Even the older children are not brought up to be clean and orderly. It is not until the beginning of puberty that they develop a natural desire to keep themselves clean and to dress properly.

A 855 [515] [296] In the villages of the Akha, on the other hand, the children give the impression of being better cared for. They are washed once a day, in the morning or in the evening, and their clothes are also washed and kept in order. Moreover, the children of the Akha are lovingly adorned (see the chapter, "Clothing and Ornaments") and are a very charming sight (Ill. 7).

A M 853 Definite nursing hours are unknown among both tribes. The small baby is fed as soon as it cries, and since the children are as a rule healthy, they usually cry only when they are hungry or tired. Then the mother lifts the child up, puts it in a nursing position, with its back on her arm, and gives it her breast. When it is satisfied, /Ills. 14-17 appear here on unnumbered pages/ /57/ it is fastened again with a carrying cloth to her back, and, if it does not fall asleep immediately, the mother sings it to sleep.

A M 854

The child-carriers (Colored Pl. II, No. 11)[1] are the universe in the lives of babies. They are tied on the back constantly until they are able to crawl, and they are taken out for a short time only to be fed. Otherwise the baby, fastened in its carrier, accompanies the mother while she works in the fields, watches her do the housework (Ill. 66)[2] and is even taken along to a dance. Among the Akha I often saw young widows, with their children fastened in the carrier, dancing on the dance ground and disappearing into the forest with young chaps.

The small baby soon learns to raise himself up in the carrier and, like a little monkey, to cling fast to the mother's neck. Not only the smallest ones are carried about in this manner, however; even children three to five years old are often placed on the back of the mother or the father, either because they have grown tired on the march or because their small legs are unable to master the difficult terrain.

A M [855]

[1] [See cat. 116, p 240 - ANALYST]
[2] [see cat. 116, p 472 - ANALYST]

Miao AE5
Akha AO4

/57 cont./

M Abadie (1), while discussing the carrying of burdens on the back,
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1. Page 160.

also mentions the child-carriers of the Meau: "This method of carrying loads is also used for small children, whom the women hoist on their backs, packed in a kind of bag that is held on the shoulders by means of two supports." Abadie published illustrations of this on Plates 39 and 40 of his work. There are no cradles.

A M 855 Among the Akha small children are cared for by the parents, among the Meau chiefly by the grandparents. Older siblings also devote much time to them and are often entrusted with the care of somewhat bigger children. From six to eight years of age they are taken into the children's group (see the section, "The Children's Group," in this chapter).

A M [868] [867] In both tribes much time is devoted to the children. The mother attempts to teach her child a few words at an early age; she begins with the expression for father and mother. Thus, from a young age the child has continual social contact all day long. Accordingly the social components are more strongly developed than among European children of the same age. The M 114 855 situation is therefore nothing like what Lajonquière (2) writes

2. II, p. 315.

about the children of the Meau: /58/ "They grow up without supervision and moral education, a prey to their instincts, and are forced into hard work in the fields as soon as their age permits them to do work."

A M 857 [609] [867] [157] [123] The children learn very early to distinguish between family and tribal members and persons who are foreign to the tribe. They are not bashful, but are very curious, and because of these qualities become very annoying to strangers after a brief acquaintanceship. On the other hand, they do not like to be watched while they go about their own business. Thus it came about that everywhere and in no time we were the focal point of the children, who crowded around us in droves and

b) Music and Musical Instruments

A M 533 The basic music is the same among both peoples; both peoples know singing and the use of musical instruments.

Singing

Singing plays an important role among the Meau as well as among the Akha; both sexes sing on various occasions. I found no confirmation for the assertion by Dhuraratsadorn that the Meau make music only in connection with burials. To be sure, the Akha enjoy singing even more than the Meau, for whom singing while working in the rice fields is prohibited by M [243] [784] a taboo (see the chapter, "Religion and Magic," section on "Cult and Taboo"), whereas the Akha sing unhindered and by preference at just such work.

Among both peoples there are a few traditional songs of old whose texts are unalterable. The dance songs of the Akha girls belong to this group. The great majority of song texts, however, are improvised and depend on the situation and the singer. There are, for instance, many variations of the songs with which the mother sings her child to sleep. Hopes, wishes, and admonitions are woven into these lullabies of the Meau in M [854] which are repeated innumerable times and always to the same melody:

M [539] "Sleep well, my child, I shall cover you to keep you warm and go into the rice field to get fodder for our animals."

"Sleep, my girl, and do not cry, otherwise the dogs and the pigs will bite you."

"Sleep well, my boy, and do not play with knives and do not lose your covering."

"Sleep, my child, I shall go into the rice field and cut sugar cane for you and bring you good food."

A M 533 832 Singing is very important for lovers; it gives them a chance to express the intensity of their emotions, knowledge, mental ability, ready wit, and humor. It is significant that

AKha A04
Miao AE5

/143 cont./

A M 533 [832] [854] sung, such as the examples given above, are customary among the Akha as well as among the Meau, but always between the different sexes. During them they often hold hands for hours and look into each other's eyes. Solo singing, on the other hand, is done at every possible opportunity, for instance, when the mother rocks her baby to sleep, when the father carries his son around on his back.

A [535] [832] A M [177] Polyphonic singing in our sense is unknown; unison-singing is practiced only by the Akha and exclusively by the girls during their wooing dances. Several girls always sing and dance simultaneously (Ill. 24)[1] and thereby attract the attention of the young men at the dancing places with their erotic songs. Songs or melodies are in no case borrowed from neighboring tribes.

All these observations show that both tribes, but especially the Meau, are artistically talented in various directions, which has already been said in the section on "Art in the Life of the Children" (the chapter, "Life in the Community"). When M 114 533 538 Dhuraratsadorn (3) writes that "the Meau do not know any

3. Page 132.

stories or fairy tales, and have no /144/ special liking for singing or poetry, it can only be the result of some misunderstanding (see also the chapter, "Myths and Fairy Tales").

Musical Instruments

M 534 [533] That the Meau love music can be seen from their predilection for singing. Moreover, they have musical instruments and use gongs, rattles, and wind instruments. Their love of music is confirmed by Lajonquière (1), as well as by

1. II, p. 311.

M [237] 114 [171] Abadie (2). The latter also speaks of a small long-necked

2. Page 168.

1 [See card 116, p 124 - ANALYST]

39: Bernatzik--240 E-5 (1936-1937) 1947 AO1 Thailand
Miao AES

/Between 176 and 177/

Color Plate II

Clothing of the Meau

(Description, Vol. II, pp.432-436). About 1/15 nat. size.

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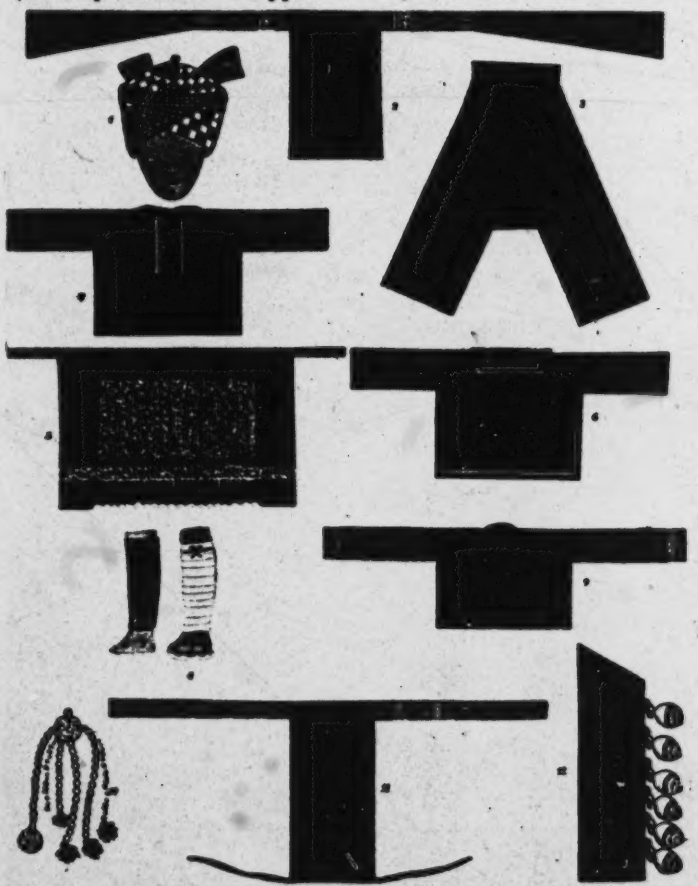

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1. Women's turban. 2. Women's apron with embroidered bands. 3. Men's trousers. 4. Women's blouse from the front. 5. Pleated batik skirt from the front. 6. Women's blouse from the back. 7. Everyday leggings for women. 8. Wrap-around leggings for women's festive attire. 9. Men's jacket from the front. 10. Turban tassel for women. 11. Child-carrier with embroidered bands. 12. Side decoration of the men's jacket, with silver bells.

/321 cont./

291 184 [101] The skirt of the "White" Meau shows the same form, but is completely white. They also sometimes wear blouses made of white undyed material, which is probably why they are called "White Meau."

291 531 The third piece of clothing of the women, the dark-blue apron, is usually about 20 centimeters longer than the skirt or even reaches down to the ankles. It has the width of a woven strip and in addition is provided with richly embroidered bands. Each apron band consists of a part with colorful patches of cloth sewed on and a broad sash of red cretonne, which is wound twice around the waist and tied in the back (Ill. 58). Every apron-band pattern (Colored Plate III, No. 2, and Colored Plate IV, Nos. 1, 2, 4, 5, and 6) has a different name. For instance, the pattern in Colored Plate IV, No. 2 is called the "firefly," and No. 6 of Colored Plate IV is called the "snail pattern." Here the spirals are embroidered in yellow, blue, and green silk in small chain-stitches on red material. The first and third parts of the apron band in Colored Plate III, No. 2, consist of a blue background-material on which little white patches are sewed. On these in turn red and green triangles are embroidered in silk. The middle part is made in the same way, except that here a red background-material is used. This mixed technique of appliqué work and silk embroidery is also used in other apron-band patterns. The workday aprons usually have only plain blue or red bands.

● 854 482 The child-carriers customary among the Meau exhibit the same form and execution (Colored Plate II, No. 11). Their use is apparent from Ill. 66.

291 531 [550] [292] The turban of the women (Colored Plate II, No. 1, and Ills. 60 and 61) consists of two to six pieces of cloth, depending on the wealth and vanity of the wearer and whether or not it is a matter of festive attire. In any case, the most important piece of the turban is a dark-blue strip of cloth about three meters long, the ends of which are provided with cross-stitch embroidery (Colored Plate III, No. 5). It is wound around the head in such a way that the embroidered ends project to the left and right (Colored Plate II, No. 1). Over this first piece

39: Bernatzik--469 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 346/

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Ill. 63. Meau father taking care of his two sons.

39: Bernatzik--472 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 347/

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Ill. 66. Child-carrier of the Meau. The children are tied to their parents' backs by means of special cloths and are not put down even during work.

E-5
39: Bernatzik--511/(1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 378/

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Ill. 67. Nine-year-old Meau girl at the drawing test.

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Ill. 68. Meau children make chains out of fragrant blossoms.

/VI cont./

291 Ill. 61. The tying of the turban is an artistic affair. Because of the covered hair knot above the forehead, the turban towers high in front. The embroidered ends of the long blue turban cloth are visible on top. A black-and-white-checked cloth is wound over the blue one.

515 Ill. 62. Family idyll. The father delouses his daughter, and the wife simultaneously delouses her husband. As a result of the very limited cleanliness and deficient body care, the Meau are filthy. Many colonies of lice thrive in the best possible way in the long hair. The Meau develop a remarkable skill for catching them.

Ills. 63-69. Children at play and work.

854 [858] Ill. 63. Father with his two sons. The Meau are very fond of children. The fathers often especially like to devote themselves to the small children, without making any distinction between boys and girls, and carry them around with them, [462] though the actual care of small children is women's work.

283 868 Ill. 64. Making a rope. Rattan fibers are twisted with the palm of the hand on the bare lower leg. Boys eager to learn watch with interest. Demonstration and imitation are the basis of child education among the Meau.

857 Ill. 65. A favorite game of the Meau children is the modeling of animal and human figures out of clay. The figures are dried in the sun and serve as toys.

482 854 Ill. 66. Child carrying. By means of special carrying cloths, the children are fastened to the backs of their parents and are not put down even during field work, for it would be difficult to watch and protect them against large cats and birds of prey.

125 Ill. 67. Drawing test among the Meau. Children and adults of different ages and sex were instructed by me to draw with my pencil within a given time and uninfluenced by a third party whatever occurred to them. The results disclosed interesting insights into the development and artistic talent of the natives. It is to be noted how the nine-year-old girl, who is carrying a younger [854]

/VI cont./

125 brother on her back, proceeds with the drawing material
● 854 never seen before.

857 Ill. 68. Children making garlands out of fragrant flowers. In the games of the smaller children both sexes participate.

Ills. 69-74. Festival of the Meau in Nam Fa.

526 883 Ill. 69. The popular game with the cloth ball. The ball game is of great significance as an opportunity for the two sexes to approach each other. As a rule, boys and girls of two villages form opposing teams.

Ill. 70. Since the rules of the game require that the person who does not succeed in catching the ball must give some piece of clothing that he is wearing at the moment as a forfeit to the thrower, interesting consequences are not wanting when the game continues for a long time.

/VII/

526 Ill. 71. Meau girls at a circle game. They have joined hands and quickly scamper around in a circle.

Ill. 72. There is a peculiar game with the shuttlecock (upper left) and the wooden bat, which was the forerunner of tennis in Europe. Two players alternately hit the shuttlecock (wooden body with feathers stuck into it). A net is unknown, as it was originally in Europe.

276 [439] Ill. 73. The most important stimulant of the Meau is opium, which at the same time represents the most important article of trade of most of the mountain peoples of Farther India. The green poppy heads are slit with a special instrument, and the juice that comes out of them, hardening in the air and later condensed by cooking, forms the raw opium.

[177] Ill. 74. Whereas the young people end the festival in their way, the elders finish it with an opium pipe. Following the Chinese custom, opium is smoked primarily, and chewed only as an exception. The illustration shows the chief of Nam Fa lying on his mat just at the moment of putting the little ball of heated opium into his pipe with the help of a needle.